

ABOUT JOHN MEZZANO John Mezzano has been playing drums and percussion since 1981. He has performed with ensembles ranging from symphony orchestras to drum lines, as well as many jazz and rock bands.

John holds a Bachelor of Science in Music Business from Millikin University in Decatur, IL, where he focused on commercial music performance and recording engineering. In 1996 John received the degree of Master of Fine Arts in African Music and Dance from the California Institute of the Arts (CalArts). At CalArts, he studied primarily West African music, particularly Ewe music, with Kobla and Alfred Ladzekpo, but also performed with various ensembles including the Latin Jazz Ensemble and the CalArts Balinese Gamelan. John has worked in the audio business since 1999, and still performs regularly.

UPCOMING EVENTS

- **Friday, April 6, 2018:**
Saxophone Ensemble, Jay Mason, director 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Saturday, April 7, 2018:**
Multi-Piano Extravaganza, Shun-Lin Chou, director 4:00pm Daniel Recital Hall \$15/10
- **Monday, April 9, 2018:**
New Music Ensemble, Alan Shockley, director 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Wednesday, April 11, 2018:**
Woodwind Chamber Music, Helen Goode Castro, director 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Sunday, April 15, 2018:**
Brass Ensemble and Chamber Music, Rob Frear, director 4:00pm Daniel Recital Hall Tickets \$10/7 *
- **Saturday, May 5, 2017:**
Celebrating Music 2018: Beethoven's Symphony No. 9 in D Minor, Johannes Müller Stosch, conductor 8:00pm Carpenter Performing Arts Center Tickets \$15/10

For ticket information please call 562.985.7000 or visit the web at:
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**BOB COLE
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CALIFORNIA STATE UNIVERSITY, LONG BEACH

THE BOB COLE CONSERVATORY OF MUSIC AT
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



WORLD PERCUSSION GROUP

ERIC HARTWELL, DIRECTOR
JOHN MEZZANO, ARTIST IN RESIDENCE

WEDNESDAY, APRIL 4, 2018
8:00PM

GERALD R. DANIEL RECITAL HALL
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

WORLD PERCUSSION GROUP

Eric Hartwell—director, John Mezzano—artist in residence

Atsia Suite.....Music from Ghana and Togo

Atsia Agbekor (slow)
Circle Atsia
Horsetail/Togo Atsia

Agahu..... Music from Ghana

World Percussion Group

Chris Amaro, Monica Avalos, Angela Borlasa, Xin-Yi Chong
Monica Cruz, Petra Elek, Wolf Finn, Emily Nelson-Garcia, David Rowe
Sergio Sandoval, Adrian Tamez, Alec Wingfield

PROGRAM NOTES

ATSIA SUITE is a collection of traditional Anglo-Ewe music from South East Ghana and South West Togo. In the Ewe language, Atsia translates as “style.” What defines each type of Atsia in the suite are the 12/8 bell tempos, axatse patterns, support drums, drum dialogues, dance movements, songs, turns, and signature calls.

Atsia Agbekor was derived from a traditional Ewe war dance named Atamga. In the Ewe language, Atamga literally means “great oath.” This is in reference to the oaths taken by the ancestral Ewe before going into battle. Today it is performed as a social dance for entertainment. Many of the dance movements portray stories from the battlefield.

Origin: South East Ghana, Anglo Ewe

Drums: Lead—Atsimevu

*Support—Basic Patterns/Dialogues: -Kroboto, Totodzi, Kidi, Kagan,
Axatse, Gonkogui*

Dance: Line, Horsetails (All dance movements connect directly to the lead drum.)

Circle Atsia is a social dance piece where the dancers move dance and sing in a circle, hence the name *Circle Atsia*. There are a few call-and-response dialogues between the lead drummer and support drummers, a song dialogue between the lead drum and singers, and a very distinct turn call.

Origin: South East Ghana, Anglo Ewe

Drums: Lead: Atsimevu

Support: Basic Patterns/Dialogues; Sogo, Kidi, Kagan, Axatse, Gonkogui

Dance: Circle

Horsetail/Togo Atsia features dancers with horsetails, many intense dialogues between the Atsimevu and the sogo and kidi drums, and a metric modulation where the 6 feel in the base tempo becomes the 4 feel at the fast tempo. Unfortunately we will not have any dancers for this piece tonight.

Origin: Southwest Togo and South East Ghana, Anglo Ewe

Drums: Lead—Atsimevu

Support—Many Dialogues; Sogo, Kidi, Kagan, Axatse, Gonkogui

Dance: Line, Horsetails

AGAHU was created by the Egun speaking people of Dahomey/Benin. Its popularity spread to the Badagry area of Nigeria where Ewe fishermen encountered it and shared it with their people upon their return to Ghana. In the language of its creators, *Agahu* means “airplane”—in reference to an event that occurred during its inaugural performance. As *Agahu* spread, it has collected song texts in many languages including: Egun, Yoruba, Ewe, French, and English.

The Ewe version features two lead drums: a large barrel-sized drum called Agboba drum and the Sogo. The bell is in 4/4 with an up-tempo feel.

Origin: Benin/Egun, Nigeria, South East Ghana/Anglo Ewe

Drums: Lead—Agboba, Sogo.

Support—Sogo, Kidi, Kagan, Axatse, Gonkogui

Dance: Circle

ABOUT ERIC HARTWELL Eric Hartwell started his career with CSULB eleven years ago as an Artist in Residence. Currently, as an Adjunct Faculty, Eric teaches the World Music Percussion Group. Eric’s pedigree stems from the renowned California Institute of the Arts where he received his bachelor’s and master’s in World Music Percussion Performance. Under the tutelage of the famous Ladzekpo brothers and Beatrice Lawluvi, Eric specialized in traditional West African music. In 1999 he traveled to Ghana to study and write his master’s thesis on social and cult music of the Ewe people.

Eric’s extensive music background also includes award-winning performances on multicultural albums of rock, reggae, funk, blues, and Irish folk music. Some of these groups include The Lions, The Earful, Sligo Rags, and The Devastators. Eric continues to perform around the country with different groups. For the past year Eric has toured America with The Harlis Sweetwater Band.